This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

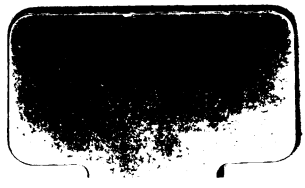
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

HARVARD UNIVERSITY

LIBRARY

OF THE

FOGG ART MUSEUM



CATALOGUE

OF THE

DRAWINGS AND SKETCHES

BY

J. M. W. TURNER, R.A.

AT PRESENT EXHIBITED IN THE
NATIONAL GALLERY.

REVISED, AND CAST INTO PROGRESSIVE GROUPS, WITH
EXPLANATORY NOTES,

BY

JOHN RUSKIN.

GEORGE ALLEN,
SUNNYSIDE, ORPINGTON, KENT.

1881.

TURNER CATALOGUE.

CATALOGUE

OF THE

DRAWINGS AND SKETCHES

BY

J. M. W. TURNER, R.A.

AT PRESENT EXHIBITED IN THE
NATIONAL GALLERY.

REVISED, AND CAST INTO PROGRESSIVE GROUPS, WITH
EXPLANATORY NOTES,

BY

JOHN RUSKIN.

GEORGE ALLEN,
SUNNYSIDE, ORPINGTON, KENT.

1881.

4129
T85 rc

THE WILLIAM HAYES FOGG
ART MUSEUM OF
HARVARD UNIVERSITY
2309

Wife of the Louvre Pilot

Jan. 4, 1922

Hazell, Watson, and Viney, Printers, London and Aylesbury.

PREFACE.

THAT in the largest, and, I suppose, richest city of the world, the most delicate and precious water-colour drawings which its citizens possess should be kept in a cellar, under its National Gallery, in which two-thirds of them are practically invisible, even in the few bright days which London smoke leaves to summer; and in which all are exposed to irreparable injury by damp in winter, is a fact which I must leave the British citizen to explain: stating here only that neither Mr. Burton nor Mr. Eastlake are to be held responsible for such arrangement; but, essentially, the public's scorn of all art which does not amuse it; and, practically,

the members of the Royal Academy, whose primary duty it is to see that works by men who have belonged to their body, which may be educationally useful to the nation, should be rightly and sufficiently exhibited.

I have had no heart myself, during recent illness, to finish the catalogue which, for my own poor exoneration from the shame of the matter, I began last year. But in its present form it may be of some use in the coming Christmas holidays, and relieve the kindness of Mr. Oldham from unnecessary burden.

The Trustees of the National Gallery will I trust forgive my assumption that, some day or other, they may enable their keeper to remedy the evils in the existing arrangement; if not by displacing some of the pictures of inferior interest in the great galleries, at least by adding above their marble pillars and vaulted ceilings, such a dry and skylighted garret as any photographic establishment, opening a new branch, would provide itself

with in the slack of the season. Such a room would be all that could be practically desired for the Turner drawings; and modern English indolence, if assisted in the gratification of its languid curiosity by a lift, would not, I trust, feel itself aggrieved by the otherwise salutary change.

INTRODUCTORY CLASSIFICATION.

THE confused succession of the drawings at present placed in the water-colour room of the National Gallery was a consequence of their selection at different periods, by the gradually extended permission of the Trustees, from the mass of the inferior unexhibited sketches in the possession of the nation. I think it best, in this catalogue, to place the whole series in an order which might conveniently become permanent, should the collection be eventually transferred to rooms with sufficient light to see it by: and for the present the student will find no difficulty, nor even a delay of any consequence, in finding the title of any drawing by reference to the terminal index, in which, by the number in the existing arrangement, he is referred to that in the proposed one, followed in the text.

The collection as at present seen consists of four hundred drawings, in wooden sliding frames, con-

tained in portable cabinets; and of about half that number grouped in fixed frames originally intended for exhibition in the schools of Kensington, and in which the drawings were chosen therefore for their instructive and exemplary, more than their merely attractive, qualities. I observed, however, that the number of these partly detracted from their utility; and have now again chosen out of them a consecutive and perfectly magistral group, of which it may safely be recommended that every student of landscape art should copy every one in succession, as he gains the power to do so.

This first or 'Scholar's' group, consists of sixty-five drawings arranged, at present, in thirty frames: but eventually, each of these drawings should be separately framed, and placed where it can be perfectly seen and easily copied.

The drawings originally exhibited at Kensington, out of which this narrower group is now selected, were for several years the only pencil and water-colour drawings by Turner accessible to the public in the National collection. I therefore included among them many samples of series which were at that time invisible, but to which, since the entire mass of drawings is now collected, it is proper that the drawings which, by their abstraction, would break the unity of subjects, should be restored. I have

therefore, in this catalogue, placed in complete order all the important local groups of sketches (in Rome, Naples, Savoy, etc.), and retained in the miscellaneous framed collection only those which could be spared without breaking the sequence of the cabinet drawings. And further, I have excluded from this framed collection some of minor importance, which it seems to me might, not only without loss, but with advantage to the concentrated power of the London examples, be spared, on loan for use in provincial Art schools.

The Kensington series of framed groups, originally numbering 153, has by these two processes of elimination been reduced in the following catalogue to one hundred, of which thirty form the above-described 'Scholar's group,' absolutely faultless and exemplary. The remainder, of various character and excellence (which, though often of far higher reach than that of the Scholar's group, is in those very highest examples not unaffected by the master's peculiar failings), I have in the following catalogue called the 'Student's group'; meaning that it is presented to the thoughtful study of the general public, and of advanced artists; but that it is only with discrimination to be copied, and only with qualification to be praised. Whereas, in the Scholar's group, there is not one example

which may not in every touch be copied with benefit and in every quality, without reserve, admired.

After these two series follow, in this catalogue, the four hundred framed drawings in the cabinets, re-arranged and completed by the restorations out of the Kensington series, with brief prefatory explanations of the nature of each group. One or two gaps still require filling; but there being some difficulty in choosing examples fit for the exact places, I publish the list as it stands. The present numbers are given in order in the terminal index.

For many reasons I think it best to make this hand-catalogue direct and clear, with little comment on separate drawings. I may possibly afterwards issue a reprint of former criticism of the collection, with some further practical advice to scholars.

PRIMARY SYNOPSIS.

THE following general plan of the new arrangement will facilitate reference in the separate heads of it. The marginal figures indicate the number of frames in each series.

FIRST HUNDRED.

GROUP		
I.	The Scholar's Group . . .	30
II.	The Student's Group . . .	70
		100

SECOND HUNDRED.

III.	Scotland. Pencil. (Early) .	15
IV.	Still Life. Colour. (Mid. Time)	5
V.	Switzerland. Colour. (Early) .	10
VI.	Mountains. Colour. (Late) .	50
VII.	Venice. Colour. (Late) .	20
		100

THIRD HUNDRED.

GROUP		
VIII.	Savoy. Pencil. (Early) . .	25
IX.	Vignettes to Rogers' Italy. (Mid. Time)	25
X.	Rome. (Mid. Time) . . .	30
XI.	Tivoli. (Mid. Time) . . .	5
XII.	Naples. (Mid. Time) . .	15
		100

FOURTH HUNDRED.

XIII.	Vignettes to Rogers' Poems. (Late)	35
XIV.	Rivers of England. (Late) .	15
XV.	Ports of England. (Late) .	5
XVI.	Venice. (Latest) . . .	25
XVII.	Various. (Latest) . . .	20
		100

FIFTH HUNDRED.

XVIII.	Finest Colour on Grey. (Late) .	25
XIX.	Finest Colour on Grey. (Latest)	25
XX.	Studies on Grey for Rivers of France. (Late) . .	15
XXI.	The Seine	35
		100

GROUP I.

(First Hundred.)

THE SCHOLAR'S GROUP.

IT consists of sixty-five drawings in thirty frames, originally chosen and arranged for exhibition at Kensington, together with upwards of a hundred more, (as explained in the preface,) out of which this narrower series, doubly and trebly sifted, is now recommended to the learner, for constant examination, and progressive practice; the most elementary examples being first given. Their proper arrangement would be on a screen in perfect light, on a level with the eye—the three largest only above the line of the rest. When several drawings are in the same frame, they are lettered *a*, *b*, *c*, etc., either from left to right, or from above downwards. The numbers on the right hand of the page are those by which they are indicated in the existing arrangement; the letter K standing for Kensington, to prevent confusion with the numbers of those in cabinets, which were always at the National Gallery.

1. *a.* Tower of St. Mary Redcliffe, Bristol . K 3
   b. Transept and Tower, York Cathedral.
   c. Tower of Boston, Lincolnshire.
2. *a.* Carnarvon Castle . . . . K 145
   b. Wells Cathedral.

3.	Malmesbury Abbey. Sketch from nature for the drawing in the English series	K 4
4. *a.*	Study of sailing boat	K 18
b.	Head of rowing boat.	
c.	Stern of rowing boat.	
5. *a. b.*	Sketches of boats in light and shade	K 17
c.	Diagram of a Dutch boat	
6.	Study of spars of merchant brig	K 10
7.	Study of cottage roof in colour	K 13
8.	Gate of Carisbrook Castle. Water-coloured drawing, half way completed	K 14
9. *a.*	Sketch from nature at Ivy Bridge, afterwards realized in the oil picture	K 21
b.	Sketch of the bed of a stream, on the spot, half finished.	
10. *a.*	Sketch from nature of the tree on the left in "Crossing the Brook"	K 16
b. c.	Studies of animals.	
d.	Sketch from nature at Ivy Bridge, realized in the finished drawing in this collection.	
e.	Sketch from nature in Val d'Aosta, amplified afterwards into the "Battle of Fort Rock," now placed in the upper rooms of the Gallery, K 41.	

11.	Doric columns and entablature .	K 33
12.	Part of the portico of St. Peter's .	K 11
13.	Glass balls, partly filled with water. (Study of reflection and refraction)	K 121
14.	Four sketches on the Seine, for drawings in the Rivers of France. On grey paper.	K 70
15.	Two studies of marine. On grey .	K 143
16.	Four sketches at Calais. On grey .	K 71
17.	Four sketches on the Seine . .	K 73
	a. Marly.	
	b. Near St. Germain.	
	c. Chateau of La Belle Gabrielle.	
	d. Near St. Germain.	
18.	Two studies of the Arch of Titus, Rome, on white, stained grey, with lights taken out.	K 120
19.	Two outline sketches of Cockermouth Castle.	K 62
20.	Two outline sketches of park scenery	K 60
21.	Rome from Monte Mario. Finest pure pencil.	K 101
22.	Rome from Monte Mario. Pencil outline with colour.	K 103
23.	Rome. The Coliseum. Colour, unfinished.	K 107
24.	Study of cutter. (Charcoal) . .	K 45

25.	Study of pilot boat. (Sepia) . .	K 46
26.	Two pencil studies, Leeds, and Bolton Abbey.	K 6
27.	Four pencil sketches at and near York.	K 148
28.	Two pencil sketches, at Cologne and on the Rhine.	K 147
29.	Four sketches in colour at Petworth	K 76
30.	Four sketches in colour on the Loire and Meuse.	K 138

GROUP II.

(First Hundred.)

THE STUDENT'S GROUP.

The Student's group is arranged so as to exhibit Turner's methods of work, from his earliest to his latest time of power. All his essential characters as an artist are shown in it; his highest attainments, with his peculiar faults;—faults of inherent nature, that is to say; as distinguished from those which, after the year 1845, were signs merely of disease. No work of his declining time is admitted into this series.

It begins (No. 31) with three examples of the earliest efforts by him existing in the National collection of his drawings. Then follow examples of his methods of study with pencil and pen,

from first to last: then, examples of his work similarly progressive, in transparent colour on white paper; and, finally, examples of his use of body colour on grey paper—a method only adopted late in life, as one proper for none but a consummate master.

The entire series is contained in seventy frames, selected, as those of the Scholar's group are, from the collection first arranged for Kensington; and close the first hundred of the frames here permanently catalogued.

31. Three early sketches at Clifton, when he was twelve or thirteen years old. He went on for several years working thus in pencil and colour; then saw the necessity of working in pencil outline only, and never ceased that method of work to the close of life. K 1

32. *a.* Carew Castle. Early pencil outline, after he had determined his method. K 144

b. Lancaster, of later date. Both drawings realized in the England series.

33. *a.* Kirkstall Abbey . . . . K 5

b. Holy Island Cathedral. Subjects realised in the Liber Studiorum.

34.	Sketch from nature of the Liber subject, "Source of the Arveron."	K 39
35.	Sketch from nature for the drawing at Farnley, "Mont Blanc from the Valley of Chamouni."	K 40
36.	Foreground studies, laurel, etc. . .	K 51
37.	Studies of market ware at Rotterdam	K 54
38.	Study of sheep	K 52
39.	Memoranda of coast incidents . .	K 20
40.	Sketches at York	K 149
41.	Two Egremont subjects . . .	K 61
42.	Two Bridge subjects . . .	K 146
43.	Studies from Claude, etc. . . .	K 118
44.	Twelve leaves from a notebook at Venice (all drawn as richly on the other sides).	K 115
45.	Four leaves of a notebook on journey to Scotland by sea.	K 112
46. *a.*	Sketches at Andernach . . .	K 116
b.	Sketches on the Rhine.	
c.	Sketches on Lago Maggiore.	
	The leaves *a* and *b* are out of a notebook containing 270 such.	
47.	Sketches at Naples	K 117
48.	At Dresden	K 119
49.	Cologne Cathedral, and Rhine subject.	K 147

50. Sketches in Rouen, with engraving of finished drawing made from one of them. K 55

These twenty drawings (31—50) are enough to show the method of the artist's usual work from nature. He *never sketched in tinted shade but at home*, in making studies for pictures, or for engravers, as in the series of the Liber Studiorum. When he wanted light and shade in painting from nature, he always gave colour also, for it was as easy to him to give the depth of shade he wanted in different tints, as in one; and the result was infinitely more complete and true. The series of water-colour sketches and drawings which next follow, represent, therefore, his progress in colour and chiaroscuro simultaneously; and I have placed under the next following numbers, examples of his water-colour work from the beginning of its effective power, to the end. But these are not, as in the Scholar's group, all equally exemplary. The absolutely safe and right models are already given in the Scholar's group: here, there are instances given of methods questionable—or distinctly dangerous, as well as of the best. Thus Turner drew for several years almost exclusively in neutral tint, as in No. 51: but it is not at all certain that this

practice should be enforced as academical; and again, the drawing of Folkstone is an instance of delicacy of work like that of a miniature, applied to a large surface; this is certainly a practice liable to lead to the loss of simplicity and power:—it is one on the whole to be deprecated; and it gravely limited Turner's power of making large and manly drawings, at the time when it was most desirable for public instruction that he should have done so.

The drawings of Edinburgh, and Ivy Bridge, are types of his finest manner, unaffected by this weakness of minute execution. The drawings of Rochester and Dover show his minutest execution rightly applied, and his consummate skill in composition.

51.	View of Tivoli. Neutral tint (one of multitudes, which had to be done before the great Tivolis could be).	K 9
52.	Ruins of the Savoy Chapel. Neutral tint.	K 8
53.	Early study of a cottage . . .	K 12
54.	The castle of Aosta; in colour, with the pencil study for it below: one of the series out of which Group VIII. (third hundred) was chosen.	K 27

55.	Angry Swans	K 122
56.	Study of pigs and donkeys . .	K 53
57.	Study of ducks	K 58
58.	Study of storm-clouds; with the plate afterwards engraved from it by Turner himself beneath.	K 64
59.	Three studies at sea . . .	K 65
60.	Study of evening and night skies .	K 63
61.	Shields. Engraved for Ports of England.	K 68
62.	Rochester. Engraved for Rivers of England.	K 69
63.	Dover. Engraved for Ports of England.	K 67
64.	Folkestone. Large drawing unfinished	K 44
65.	Edinburgh from the Calton Hill. Finished drawing.	K 35
66.	Ivy Bridge. Finished drawing .	K 42
67.	Battle of Fort Rock. Finished drawing.	K 41
68.	The Source of the Arveron. Unfinished, large.	K 125
69.	Grenoble. Unfinished, large . .	K 126
70.	Grenoble. „ „ . .	K 127

The two last drawings are among the most exquisite fragments existing of his central manner.

They are beginnings of a favourite subject, which he seems to have found beyond his power on this scale, and afterwards finished on a reduced one. They may properly close the examples of his work in pure water-colour. Two specimens of his sketching in oil—a rare practice with him—follow; and then, a magnificent selection from the body-colour drawings of his best time, which contain the most wonderful things he ever did in his own special manner.

71.	Rocks in Bolton glen . . .	K 128
72.	Torrent bed. One of the studies made at the date of Ivy Bridge.	K 34
73.	Sunset and Twilight: the last at Petworth.	K 132
74.	Pen-outline sketches for the Rivers of France.	K 77
75.	Tancarville, and three other French subjects.	K 81
76.	Four French subjects . . .	K 80
77.	Rocks on the Meuse, and three other subjects.	K 82
78.	Luxembourg, and three other subjects	K 83
79.	Two of Honfleur, two unknown .	K 84
80.	Honfleur, and three other subjects .	K 85
81.	Dijon, and three other subjects. .	K 86
82.	Interiors	K 75

83. Saumur, Huy, and Dinant . . K 133
84. *a*, Town on Loire; *b*, Carrara mountains. K 139
85. Nantes, and Dressing for Tea . . K 135
86. Harfleur, Caudebec, and two others . K 136
87. Saumur, and two others . . . K 137
88. Orleans and Nantes. . . . K 134
89. Dinant, etc. . . . . K 78
90. Havre, etc. . . . . K 79

Henceforward to the close of the Student's group are placed examples of his quite latest manner: in outline, more or less fatigued and hasty, though full of detail,—in colour, sometimes extravagant—and sometimes gloomy; but every now and then manifesting more than his old power in the treatment of subjects under aerial and translucent effect.

91. Fribourg, Swiss. Pen outline over pencil. K 152
92. Fribourg, Swiss. Pen outline over pencil. K 153
93. Swiss Fortress and Grenoble . . K 142
94. Lausanne, and another subject . K 93
95. Fluelen and Kussnacht . . . K 95
96. Lake of Annecy, and Landeck. . K 96
97. Venice . . . . . K 97

98. Venice . . . . . K 98
99. Lucerne and Zurich . . . K 99
100. Lake Lucerne. Morning . . K 100 *c.*

SECOND HUNDRED.

(Cabinet Drawings.)

THE second century of the drawings as rearranged, forms a mixed group, containing both early and late work, which I have thrown together in a cluster, in order to make the arrangement of the following three hundred drawings more consistent.

The first thirty drawings of this hundred are all early; and of consummate value and interest. The remaining seventy were made at the time of the artist's most accomplished power; but are for the most part slight, and intended rather to remind *himself* of what he had seen, than to convey any idea of it to others. Although, as I have stated, they are placed in this group because otherwise they would have interfered with the order of more important drawings, it cannot but be interesting to the student to see, in close sequence, the best examples of the artist's earliest and latest methods of sketching.

GROUP III.

(Second Hundred.)

Fifteen pencil drawings of Scottish scenery made on his first tour in Scotland, and completed afterwards in light and shade, on tinted paper touched with white. Several of his best early coloured drawings were made from these studies, and are now in the great collection at Farnley.

They are all remarkable for what artists call 'breadth' of effect, (carried even to dullness in its serene rejection of all minor elements of the picturesque,—craggy chasms, broken waterfalls, or rustic cottages;) and for the labour given in careful pencil shading, to round the larger masses of mountain, and show the relation of the clouds to them. The mountain forms are always perfect, the clouds carefully modelled; when they cross the mountains they do so solidly, and there is no permission of the interferences of haze or rain. The composition is always scientific in the extreme.

I do not know the localities, nor are they of much consequence. Their order is therefore founded, at present, only on the character of subject; but I have examined this series less carefully than any of the others, and may modify its sequence in later editions of this catalogue. The grand introductory

upright one is, I think, of Tummel bridge, and with the one following, 102, shows the interest which the artist felt from earliest to latest days in all rustic architecture of pontifical character.

The four following subjects, 103—106, contain materials used in the Liber composition called "Ben Arthur"; 114 is called at Farnley "Loch Fyne."

The reference numbers in the right hand column are henceforward to the cabinet frames as at present arranged, unless the prefixed K indicate an insertion of one out of the Kensington series.

101.	Scotland.	(Bridges on the Tummel?)	311
102.	Scotland.	Bridges and village . .	313
103.	Scotland.	Argyllshire?	309
104.	Scotland.	Argyllshire? . . .	310
105.	Scotland.	Argyllshire? . . .	307
106.	Scotland.	Study of trees . .	K 22*a*
107.	Scotland.	Study of trees . .	K 22*b*
108.	Scotland.	Study of trees . .	306
109.	Scotland	. . . . .	346
110.	Scotland	. . . . .	347
111.	Scotland	. . . . .	348
112.	Scotland	. . . . .	349
113.	Scotland.	Loch Fyne? . . .	312
114.	Scotland.	Loch Fyne? . . .	314
115.	Scotland	. . . . .	308

GROUP IV.

(Second Hundred.)

STUDIES OF BIRDS AND FISH.

Placed immediately after the Scottish series in order to show the singularly various methods of the Master's study. These sketches are, however, at least ten years later in date. They are all executed with a view mainly to colour, and, in colour, to its ultimate refinements, as in the grey down of the birds, and the subdued iridescences of the fish.

There is no execution in water-colour comparable to them for combined rapidity, delicacy, and precision —the artists of the world may be challenged to approach them: and I know of only one piece of Turner's own to match them—the Dove at Farnley.

116. Teal . . . . . K 59
117. Teal 375
118. (Not yet placed) *
119. Perch 373
120. Trout and other fish . . . 374

* I may possibly afterwards, with the permission of the Trustees, be able to supply this gap with a drawing of a Jay, given me by Mr. W. Kingsley, or with some purchased example,—there being no more than these four in the National collection.

GROUP V.

(Second Hundred.)

COLOURED SKETCHES IN SWITZERLAND.

These quite stupendous memoranda were made on his first Swiss journey, 1803, and are at the maximum of his early power. Several of very high quality were made from those on the St. Gothard: a beautiful one at Farnley from 126; and the greatest of the Liber mountain subjects, from 123, 125, and 127.

121.	On the pass of St. Gothard, above Amsteg.	324
122.	The old road, pass of St. Gothard .	320
123.	The old Devil's Bridge, pass of St. Gothard.	321
124.	Bonneville, Savoy	323
125.	The Source of the Arveron, as it was in 1803.	319
126.	The Mer-de-glace of Chamouni, looking up-stream.	325
127.	The Mer-de-glace of Chamouni, looking down-stream.	322
128.	Contamines, Savoy	K 38

(Two subjects still wanting to this series may, I believe, be furnished out of the reserves in tin cases.)

GROUP VI.

(Second Hundred.)

Fifty sketches on his later Continental journeys, made in pencil outline only on the spot, and coloured from memory. Of the finest quality of pure Turnerian art, which is in sum, as explained in my various university lectures over and over again, *the true abstraction of the colour of Nature as a distinct subject of study*, with only so much of light and shade as may explain the condition and place of the colour, without tainting its purity. In the modern French school, all the colour is taken out of Nature, and only the mud left. By Turner, all the mud is taken out of Nature, and only the colour left. Tones of chiaroscuro which depend *upon* colour, are however often given in full depth, as in the Nos. 138, 139, 179, and 180.

131. The Red Gorge 72
132. The Allée Blanche 47
133. The Via Mala 73
134. Miner's Bridge 80

135. Altorf 100
136. Martigny 81
137. Mont Righi at dawn . . . 96
138. Mont Righi at sunset . . . 45
139. Fort l'Ecluse 42
140. Dent d'Oches, from Lausanne . 41
141. Lausanne 44
142. Lausanne 50
143. Lausanne 91
144. Lausanne 92
145. Lausanne 95
146. Vevay 46
147. Baden (Swiss) 49
148. Baden (Swiss) 83
149. Baden (Swiss) 85
150. Heidelberg 284
151. Heidelberg 282
152. Heidelberg 283
153. Coblentz, Bridge of boats . . . 279
154. Coblentz, Bridge of boats . . . K 94 *b*
155. Coblentz, Bridge on the Moselle . 280
156. Coblentz, Bridge on the Moselle . K 94 *a*
157. Fortress 48
158. Fortress 82
159. River scene 78
160. River scene 79
161. Rheinfelden, just above Basle, Swiss . 86

162. Rheinfelden 87
163. Rheinfelden 88
164. Rheinfelden 89
165. Rheinfelden 90
166. Fortress 77
167. Lake Lucerne, from Kussnacht . . 43
168. Mont Pilate, from Kussnacht . . 290
169. Lake Lucerne from Brunnen . . K 100 *a*
170. Lake Lucerne from Brunnen . . K 100 *b*
171. Zurich 289
172. Zurich 287
173. Lucerne 288
174. Schaffhausen 285
175. Constance 286
176. Splugen 75
177. Bellinzona 94
178. Fluelen 99
179. Aart 97
180. Goldau 98

GROUP VII.

(Second Hundred.)

TWENTY SKETCHES IN VENICE,

Characteristic of Turner's entirely final manner, when the languor of age made him careless, or

sometimes reluctant in outline, while yet his hand had lost none of its subtlety, nor his eye of its sense for colour. From the last but one (199) he painted the best of his late Academy pictures, now in the upper gallery, and 188 has itself been carried forward nearly to completion.

181. The Approach to Venice . . . 51
182. The Ducal Palace and Riva. . . 52
183. The Riva (dei Schiavoni) . . . 53
184. The Riva, from the Canal of Chioggia . 54
185. Church of Salute, from the Riva . . 55
186. The Riva, looking west . . . 56
187. The Riva, from the outlet of the Canal of the Arsenal. 57
188. The Canal of the Arsenal . . . 58
189. Bridge over the Canal of the Arsenal . 59
190. San Giorgio 60
191. The Steps of the Salute . . . 61
192. The Grand Canal, with the Salute . 62
193. The Casa Grimani 63
194. San Simeon Piccolo 64
195. Fishing Boat 65
196. Moonrise 66
197. The Giudecca, with Church of Redentore 67
198. Looking down the Giudecca . . 68

199. Looking up the Giudecca . . . 69
200. Farewell to Venice 70

THIRD HUNDRED.

THE third century of drawings consists entirely of sketches or compositions made in Italy, or illustrative of Italian scenery and history. It opens with a group of pencil sketches made in Savoy and Piedmont in 1803, showing the artist's first impressions of the Italian Alps. Then follow the vignettes made to illustrate Rogers' poem of "Italy," many of which were composed from the preceding pencil sketches; and then follow fifty sketches made on his first visit to southern Italy, divided into three groups, illustrative of Rome, Tivoli, and Naples.

GROUP VIII.

(Third Hundred.)

TWENTY-FIVE SKETCHES IN SAVOY AND PIEDMONT,

With very black, soft pencil, on dark tinted paper, touched with white. Of the highest value and interest. Made, I believe, in 1803; at all events on his first Continental journey: all in complete chiaroscuro, and in his grandest manner. They are absolutely

true to the places; no exaggeration is admitted anywhere or in any respect, and the compositions, though in the highest degree learned, and exemplary of constructive principles in design, are obtained simply by selection, not alteration, of forms,—and by the introduction either of clouds, figures, or entirely probable light and shade.

All are rapid and bold; some, slight and impetuous; but they cannot be too constantly studied, or carefully copied, by landscape students, since, whatever their haste, the conception is always entirely realized; and the subject disciplined into a complete picture, balanced and supported from corner to corner, and concluded in all its pictorial elements.

Observe also that although these sketches give some of the painter's first, strongest, and most enduring impressions of mountain scenery, and architecture of classical dignity,—their especial value to the general student is that they are in no respect distinctively *Turnerian*, but could only be known by their greater strength and precision from studies such as Gainsborough or Wilson might have made at the same spots: and they are just as useful to persons incapable of colouring, in giving them the joy of rightly treated shade, as to the advanced colourist in compelling him to re-

consider the foundations of effect, which he is too often beguiled into forgetting.

201. Town of Grenoble . . . . K 32 *a*
202. Grenoble, with Mont Blanc . . K 31 *b*
203. Grenoble, with Mont Blanc . . 5
204. Road from Grenoble to Voreppe . K 30 *a*
205. Entrance to the Chartreuse . . 9
206. Entrance to the Chartreuse . . 10
207. Entrance to the Chartreuse . . 12
208. Bridges at the Chartreuse . . . 11
209. Cascade of the Chartreuse . . . 14
210. Gate of the Chartreuse (looking forward). 17
211. Gate of the Chartreuse (looking back) . 18
212. Gate of the Chartreuse (looking back, farther off). 19
213. Chain of Alps of the Chartreuse . . 3
214. Alps of the Chartreuse (the Liber subject). K 31 *a*
215. Val d'Isère . . . . . K 29 *b*
216. Val d'Isère, with Mont Blanc . . K 30 *b*
217. Martigny 24
218. Hospice of St. Bernard . . . K 25 *a*
219. Descent to Aosta 22
220. Town of Aosta . . . . . K 25 *b*
221. East gate of Aosta (Italy vignette) . K 26 *a*

222. Triumphal arch of Aosta . . . K 26 *b*
223. Near Aosta 23
224. Ascent to Courmayeur . . . K 29 *a*
225. Descent to Ivrea 25

GROUP IX.

(*Third Hundred.*)

The vignettes to Rogers' "Italy" are of Turner's best time, and contain some of his very best work; the more interesting because, with few exceptions, they are quickly, and even slightly, executed. Whether slight, or carried on to completion, they are in the highest degree exemplary to the student of water-colour; one only excepted, the "Venice," which, whether painted during some fit of slight illness, or perhaps hurriedly by candlelight under some unexpected call from the engraver, is utterly different from the rest, and wholly unworthy of the painter. This is therefore excluded from the series, and placed among the supplementary studies. The total number of vignettes executed by Turner for Rogers' "Italy" was twenty-five; but one, the "Dead-house of St. Bernard," is irrevocably in America, and the exclusion of the "Venice" leaves the total number in these cases, twenty-three. To complete them to a symmetrical twenty-five I have

placed with them, to terminate their series, the two of the later series executed for Rogers' "Poems," which have most in common with the earlier designs of the "Italy."

The twenty-three Italian ones are arranged with little variation from the order in which they are placed as the illustrations of the poems; the reasons for admitted variations will be comprehended without difficulty. The two that are added are bold compositions from materials in Italy; the last was the illustration of Rogers' line, "The shepherd on Tornaro's misty brow," beginning a description of sunrise as the type of increasing knowledge and imagination in childhood. But there is no such place known as Tornaro, and the composition, both in the colour of sea and boldness of precipice, resembles only the scenery of the Sicilian Islands.

226. The Lake of Geneva 210
227. The Lake of Lucerne (from Tell's Chapel). 213
228. St. Maurice 205
229. Martigny 212
230. Hospice of St. Bernard . . . 211
231. Aosta 203
232. Hannibal passing the Alps . . . 204
233. The Battle of Marengo . . . 207

234. The Lake of Como 215
235. Isola Bella, Lago Maggiore . 208
236. Verona. Moonlight 217
237. Padua. Moonlight. The Canal for Venice. 223
238. Florence 214
239. Galileo's Villa, Arcetri . . . 221
240. Composition 202
241. Rome 216
242. St. Peter's 218
243. The Campagna 219
244. Tivoli, The Temple of the Sibyl . 224
245. Banditti 222
246. Naples 201
247. Amalfi 225
248. Paestum 206
249. The Garden 220
250. The Cliffs of Sicily. Sunrise . . 230

GROUP X.

(*Third Hundred.*)

THIRTY SKETCHES IN PENCIL, SOMETIMES TOUCHED WITH COLOUR, AT ROME.

This group, with the two following, exemplify the best drawings made by Turner from Nature.

All his powers were at this period in perfection; none of his faults had developed themselves; and his energies were taxed to the utmost to seize, both in immediate admiration, and for future service, the loveliest features of some of the most historically interesting scenery in the world.

There is no exaggeration in any of these drawings, nor any conventionalism but that of outline. They are, in all respects, the most true and the most beautiful ever made by the painter; but they differ from the group first given, (VII.,) in being essentially Turnerian, representing those qualities of form and colour in which the painter himself most delighted, and which persons of greatly inferior or essentially different faculties need not hope for benefit by attempting to copy. The quantity of detail given in their distances can only be seen, in a natural landscape, by persons possessing the strongest and finest faculties of sight: and the tones of colour adopted in them can only be felt by persons of the subtlest colour-temperament, and happily-trained colour-disposition. To the average skill, the variously imperfect ocular power, and blunted colour-feeling of most of our town-bred students, the qualities of these drawings are—not merely useless, but, in the best parts of them, literally invisible.

On the other hand, to students of fine faculty and well-trained energy, no drawings in the world are to be named with these fifty, (251—300,) as lessons in landscape drawing:—

251. Rome from Monte Mario (finest pencil). K 101
252. Rome from Monte Mario (partly coloured). K 103
253. Villas on Monte Mario . . . 326
254. Stone pines on Monte Mario . . 263
255. The Castle of St. Angelo . . . 262
256. The Bridge and Castle of St. Angelo . K 102
257. The Tiber and Castle of St. Angelo . 255
258. The Tiber and the Capitol . . . 264
259. The Tiber and the Apennines . . 268
260. Study in Rome 266
261. Foreground in Rome 332
262. Foreground in Rome, with living acanthus. K 111 *b*
263. Foreground in Rome 257
264. St. Peter's, from the West . . . 267
265. St. Peter's, from the South (pencil) . 259
266. Coloured sketch of the same subject . 273
267. St. Peter's and the Vatican . . . 269
268. The Colonnade of Bernini (beneath) . 256
269. The Portico of St. Peter's . . . 258

270. The Arch of Septimius Severus (pencil on grey). 253
271. The Basilica of Constantine (colour) . K 108
272. The Coliseum and Basilica of Constantine 272
273. The Coliseum and Arch of Constantine 331
274. The Coliseum and Arch of Titus . 328
275. The Coliseum—seen near, with flock of goats. 275
276. The Coliseum (study of daylight colour) 271
277. The Coliseum in pale sunset, with new moon. 265
278. The Palatine 274
279. The Alban Mount 260
280. Rome and the Apennines . . . 327

GROUP XI.

(Third Hundred.)

Five sketches from nature at Tivoli; three in pencil, two in colour. Unsurpassable.

281. The Temple of Vesta (in distance) . 302
282. The Temple of Vesta (near). . . 252
283. General view from the valley . . 303
284. The same subject in colour . . . 340
285. The Town with its Cascades, and the Campagna. 339

GROUP XII.

(Third Hundred.)

Fifteen sketches, at or near Rome and Naples. The three Campagna ones, with the last four of the Neapolitan group, are exemplary of all Turner's methods of water-colour painting at the acme of his sincere power.

286. Campagna. Warm sunset. Inestimable. 329
287. Campagna. Slighter, but as fine. Morning. 330
288. Campagna. Snowy Apennines in distance. 338
289.
290. Nymphæum of Alexander Severus . K 105
291. Study for the great picture of the Loggie of Vatican. K III *a*
292. Naples, from the South. (Pencil) . . 333
293. Queen Joanna's Palace and St. Elmo. (Pencil.) 305
294. Villas at Posilipo. (Pencil) . . . 301
295. Naples and Vesuvius from the North. (Colour.)
296. The Castle of the Egg. Light against dark. 304

297. The Castle of the Egg. Dark against light. 334

298. Vesuvius. Beginning of finished drawing. 335

299. Monte St. Angelo and Capri. Morning. 336

300. Monte St. Angelo and Capri. Evening 337

FOURTH HUNDRED.

THE fourth century of drawings are all of the later middle period of Turner's career, where the constant reference to the engraver or the Academy-visitor, as more or less the critic or patron of his work, had betrayed him into mannerisms and fallacies which gradually undermined the constitution of his intellect: while yet his manual skill, and often his power of imagination, increased in certain directions. Some of the loveliest, and executively the most wonderful, of his drawings belong to this period; but few of the greatest, and none of the absolutely best, while many are inexcusably faultful or false. With few exceptions, they ought not to be copied by students, for the best of them are inimitable in the modes of execution peculiar to Turner, and are little exemplary otherwise.

The initial group of this class, the thirteenth

in consecutive order, contains the best of the vignettes executed in illustration of Rogers' "Pleasures of Memory," "Voyage of Columbus," and other minor poems. In most cases they are far more highly finished than those of the "Italy"; but few show equal power, and none the frank sincerity. The two best of all had much in common with the Italian series, and have been placed with it; but "The Twilight" (301), "Greenwich" (306), "Bolton Abbey" (311), "Vallombré" (316), and "Departure of Columbus" (321), are among the subtlest examples of the artist's peculiar manner at this period; and all, as now arranged up to the number 325, have a pretty connection and sequence, illustrative of the painter's thought, no less than of the poet's.

They have a farther interest, as being the origin of the loveliest engravings ever produced by the pure line; and I hope in good time that proofs of the plates may be exhibited side by side with the drawings. In arranging the twenty-five excellent ones just described, I have thrown out several unworthy of Turner—which, however, since they cannot be separated from their proper group, follow it, numbering from 326 to 335; the gaps being filled up by various studies for vignettes of the "Italy" as well as the "Poems," which I

extricated from the heaps of loose sketches in the tin cases.

GROUP XIII.

(*Fourth Hundred.*)

301. Twilight 226
302. Gypsies 231
303. The Native Village 227
304. Greenwich 234
305. The Water-gate of the Tower . . 235
306. St. Anne's Hill 228
307. St. Anne's Hill 229
308. The Old Oak in Life 232
309. The Old Oak in Death 233
310. The Boy of Egremont 236
311. Bolton Abbey 237
312. St. Herbert's Isle, Derwentwater. (Ideal) 238
313. Lodore 239
314. Loch Lomond 240
315. Jacqueline's Cottage. (Ideal) . . 241
316. The Falls at Vallombré. (Ideal) . . 243
317. The Alps at Daybreak. (Ideal)* . . 242
318. The Captive. (Ideal) 245
319. St. Julian's Well. (Ideal) . . . 244

* And the figures absurd; but by Rogers' fault, not Turner's. See the very foolish poem.

320. Columbus at La Rabida . . . 246
321. Departure of Columbus . . . 247
322. Dawn on the last day of the Voyage . 248
323. Morning in America 249
324. Cortez and Pizarro 250
325. Datur Hora Quieti 397

Next follow the inferior ones; among which the pretty "Rialto" is degraded because there is no way over the bridge, and the "Ducal Palace" for its coarse black and red colour. So also the "Manor-house," though Mr. Goodall made a quite lovely vignette from it; as also from the "Warrior Ghosts."

326. The English Manor-house . . . 399
327. The English School 396
328. The English Fair. 398
329. Venice. The Ducal Palace . . . 391
330. Venice. The Rialto 394
331. The Simoom 393
332. The War-spirits 400
333. The Warrior Ghosts 395
334. Study for the Warrior Ghosts . . K 87*a*
335. Second study for the same vignette . K 87*b*

GROUP XIV.

(Fourth Hundred.)

RIVERS OF ENGLAND.

This most valuable group consists of fifteen finished drawings, which always remained in Turner's possession, he refusing to sell separately, and the public of his time not caring to buy in mass.

They were made for publication by engraving; and were skilfully engraved; but only in mezzotint. They are of the highest quality, in so far as work done for engraving can be, and all finished with the artist's best skill. Two of the series of fifteen are placed in the Student's group, and room thus made for two of the "Ports," which are consecutive with the following group:—

336.	Stangate Creek	(on River)	Medway	. 161
337.	Totness	„	Dart	. 162
338.	Dartmouth	„	Dart	. 163
339.	Dartmouth Castle	„	Dart	. 164
340.	Okehampton Castle	„	Okement	. 165
341.	Arundel Castle	„	Arun	. 166
342.	Arundel Park	„	Arun	. 167
343.	More Park	„	Colne	. 168
344.	Newcastle	„	Tyne	. 171

345. Kirkstall Abbey (on River) Aire . 173
346. Kirkstall Lock „ Aire . 172
347. Brougham Castle „ Lowther . 174
348. Norham Castle „ Tweed . 175
349. Whitby 170
350. Scarborough 169

GROUP XV.

(Fourth Hundred.)

PORTS OF ENGLAND.

Five finished drawings, nearly related in style to the Rivers; but nobler, and two of them ("The Humber" and "Sheerness") among the greatest of Turner's existing works.

The "Whitby" and "Scarborough" belong nominally to this group, but in style they are like the Rivers, with which I have placed them; of course consulting in these fillings up of series, the necessary divisions into five adopted for the sake of portability. The seven drawings were illustrated in their entirety to the best of my power in the text of the work in which they were published —the "Harbours of England."

Five finished drawings of very high quality, made for mezzotint engraving, and admirably

rendered by Mr. Lupton under Turner's careful superintendence.

351. The Humber 378
352. The Medway 376
353. Portsmouth 379
354. Sheerness 380
355. Ramsgate 377

GROUP XVI.

(*Fourth Hundred.*)

Twenty-five sketches, chiefly in Venice. Late time, extravagant, and showing some of the painter's worst and final faults; but also, some of his peculiar gifts in a supreme degree.

356. The Ducal Palace 351
357. The Custom House 355
358. The Grand Canal 352
359. Casa Grimani and Rialto . . . 354
360. The Rialto. 353
361. Grand Canal above Rialto . . . 356
362. On the Cross-canal between Bridge of Sighs and Rialto. 358
363. The same, nearer 359
364. Cross-canal near Arsenal . . . 357
365. San Stefano 360

366. South side of St. Mark's . . . 291
367. Ducal Palace 292
368. Boats on the Giudecca. . . . 293
369. Steamers 361
370. ? 362
371. Tours 363
372. ? 364
373. ? 365
374. ? 366
375. ? 367
376. ? 368
377. ? 369
378. ? 370
379. Arsenal, Venice 371
380. Fish Market 372

GROUP XVII.

(Fourth Hundred.)

VARIOUS. (LATEST.)

381. ? 381
382. ? 382
383. Saumur 383
384. Namur 384
385. ? 385

386. Chateau d'Arc ? 386
387. North Transept, Rouen . . . 387
388. Avignon 388
389. Namur 389
390. ? 390
391. Rome 251
392. The Cascades, Tivoli 254
393. Rome 257
394. Rome, The Coliseum 261
395. Rome 270
396. Studies of Sky 296
307. Scotland ? 297
398. The Tiber 298
399. The Capitol from Temple of ? . . 299
400. Bridges in the Campagna . . . 300

GROUP XVIII.

(Fifth Hundred.)

FINEST COLOUR ON GREY. (LATE.)

Twenty-five rapid studies in colour on grey paper. Of his best late time, and in his finest manner, giving more conditions of solid form than have ever been expressed by means at once so subtle and rapid.

401. Full sails on Seine 101
402. The breeze beneath the Coteau . . 102
403. Heavy barges in a gust . . . 103
404. French lugger under the Héve . . 104
405. The steamer 105
406. Havre 106
407. Havre 107
408. Harfleur 108
409. Honfleur in distance 113
410. Honfleur? Compare Seine series. . 110
411. Cherbourg 111
412. Cherbourg 112
413. Street with canal. 109
414. Rouen 114
415. The Gray Castle 115
416. Nantes 116
417. Nantes? 117
418. Angers? 118
419. Beaugency 119
420. Beaugency 120
421. Chateau de Blois 121
422. Chateau Hamelin 122
423. ? 123
424. ? 124
425. Tours? The Scarlet Sunset . . 125

This last magnificent drawing belongs properly

to the next group, which is almost exclusively formed by drawings in which the main element is colour, at once deep and glowing. But the consistency of the group is in colour and treatment; and in the uniform determination of the artist that every subject shall at least have a castle and a crag in it—if possible a river; or by Fortune's higher favour—blue sea, and that all trees shall be ignored, as shady and troublesome excrescences. In default of locality, I have put here and there a word of note or praise.

GROUP XIX.

(Fifth Hundred.)

FINEST COLOUR ON GREY. (LATEST.)

426. Rhine. (Yellow raft essential) . . 176
427. Too red and yellow. Full of power in form. 177
428. Delicate, and very lovely . . . 178
429. Rhine? or Danube? Very grand . 179
430. Bacharach. Wonderful, but too wild . 180
431. Best quality—all but the white chalk . 181
432. Heidelberg. Rosy tower, and a tree or two! Lovely. 182
433. Such things *are*, though you mayn't believe it. 183

434. Dinant, Meuse. A mighty one . . 184
435. Dinant. Bronzed sunset. Firm and good 185
436. Luxembourg. Splendid . . . 186
437. Luxembourg. Forced, and poor . . 187
438. Luxembourg. Highest quality . . 188
439. Luxembourg. Supreme of the set, except 189
440. Luxembourg. Probably the grandest drawing of this date. 190
441. Luxembourg. Too blue and red, but noble 191
442. Meuse. Admirable, but incomplete . 192
443. Coast of Genoa? Good, but dull . . 193
444. Coast of Genoa? Highest quality . 194
445. Italian lakes? Supreme of all, for colour 195
446. Marseilles? Splendid, but harsh . . 196
447. Riviera? Fine, but a little hard and mannered. 197
448. Sorrento coast? Sunset. Lovely. . 198
449. Vico? coast of Sorrento. The same type: poorer. 199
450. The Vermilion Palace 200

I know scarcely any of their subjects except the Luxembourgs; and have therefore left them in their first rough arrangement; although subjects probably Genovese and South Italian are mixed with others from Germany and the Rhine.

GROUP XX.

(Fifth Hundred.)

STUDIES ON GREY FOR RIVERS OF FRANCE. (LATE.)

451. Four studies at Marly and Rouen . . 26
452. Two studies in France and
Two studies for a picture . . . 27
453. Four studies in France . . . 28
454. Four studies in France . . . 29
455. Two studies at Boulogne and
Two studies at Ambleteuse . . . 30
456. Four studies at Calais 31
457. Four studies in France . . . 32
458. Four English marine studies . . 33
459. Rouen, in France: two marine studies . 34
460. On the Rhine, St. Germain, Dieppe, on the Seine 35
(The above ten, pen and ink on grey.)
461. Orleans, Tours (colour on grey) . . 36
462. On the Seine? (colour on grey) . . 38
463. Luxembourg? Huy on the Meuse (colour on grey) 39
464. Honfleur, Honfleur? (colour on grey) . 40
465. Liber Studiorum subjects, two Lake of Thun, Mont St. Gothard, Ville de Thun (pencil) 37

GROUP XXI.

(Fifth Hundred.)

THE SEINE.

In this series the best drawings are as far as possible put together—geographical order being ignored, rather than mix the second-rate ones with those of entirely satisfactory quality. But the course of subject for the most part is in ascent of the river; and the two vignettes begin and end the whole.

466. Chateau Gaillard. Vignette. . . 151
467. Havre. Sunset in the port . . . 157
468. Havre. Twilight outside the port . 158
469. Tancarville. 153
470. Tancarville and Quillebœuf . . . 154
471. Quillebœuf. 127
472. Between Quillebœuf and Villequier . 128
473. Honfleur 159
474. Harfleur 126
475. Caudebec 129
476. Lillebonne 134
477. Lillebonne 135
478. La Chaise de Gargantua . . . 130
479. Jumièges 155
480. Vernon 152

481. Rouen, looking up river . . . 131
482. Rouen, looking down river . . . 132
483. Rouen Cathedral. 133
484. Pont de l'Arche 136
485. Chateau Gaillard. 137
486. Mantes 139
487. Between Mantes and Vernon . . 138
488. St. Germain 146
489. Bridges of St. Cloud and Sèvres . . 147
490. Bridge of Sèvres 148
491. Lantern of St. Cloud 156
492. Barrière de Passy 141
493. The Flower-market 144
494. The Dog-market. 143
495. Pont Neuf. 142
496. St. Denis 145
497. The Bridge of Meulan. . . . 140
498. Melun 149
499. Troyes 150
500. Vignette. Light towers of the Héve . 160

TERMINAL INDEX.

IN the first column are the numbers in the existing arrangement; in the second the numbers in this Catalogue; and in the third the page in this Catalogue. The stars indicate the drawings not included in the revised Catalogue, as adapted rather for exhibition in the provinces.

FIRST SECTION.

KENSINGTON SERIES. 1 TO 153.

1	. .	31	.	11	16 *a* to *e* .	10	. 8
*2					17 *a*, *b*, and *c*	5	. 8
3 *a*, *b*, and *c*		1	.	7	18 *a*, *b*, and *c*	4	. 8
4	. .	3	.	8	*19		
5 *a* and *b*	.	33	.	11	20 . .	39	. 12
6 *a* and *b*	.	26	.	10	21 *a* and *b* .	9	. 8
*7					22 *a* . .	106	. 20
8	. .	52	.	14	22 *b* . .	107	. 20
9	. .	51	.	14	*23		
10	. .	6	.	8	*24		
11	. .	12	.	9	25 *a* . .	218	. 29
12	. .	53	.	14	25 *b* . .	220	. 29
13	. .	7	.	8	26 *a* . .	221	. 29
14	. .	8	.	8	26 *b* . .	222	. 30
*15					27 . .	54	. 14

*28				*66			
29 *a*	224	30		67	63	15	
29 *b*	215	29		68	61	15	
30 *a*	204	29		69	62	15	
30 *b*	216	29		70	14	9	
31 *a*	214	29		71	16	9	
31 *b*	202	29		*72			
*32	201	29		73	17	9	
33	11	9		*74			
34	72	16		75	82	16	
35	65	15		76	29	10	
*36				77	74	16	
*37				78	89	17	
38	128	22		79	90	17	
39	34	12		80	76	16	
40	35	12		81	75	16	
41	67	15		82	77	16	
42	66	15		83	78	16	
*43				84	79	16	
44	64	15		85	80	16	
45	24	9		86	81	16	
46	25	10		87 *a*	334	40	
*47				87 *b*	335	40	
*48				*88			
*49				*89			
*50				*90			
51	36	12		*91			
52	38	12		*92			
53	56	15		93	94	17	
54	37	12		94 *a*	156	24	
55	50	13		94 *b*	154	24	
*56				95	95	17	
*57				96	96	17	
58	57	15		97	97	17	
59	116	21		98	98	18	
*60	20	9		99	99	18	
61	41	12		100 *a*	169	25	
*62	19	9		100 *b*	170	25	
63	60	15		100 *c*	100	18	
64	58	15		101	251	34	
65	59	15		102	256	34	

103	.	252	.	34	128	.	71	. 16
*104					*129			
*105	.	290	.	36	*130			
*106					*131			
*107	.	23	.	9	132	.	73	. 16
*108	.	271	.	35	133	.	83	. 17
*109					134	.	88	. 17
*110					135	.	85	. 17
111 *a*	.	291	.	36	136	.	86	. 17
111 *b*	.	262	.	34	137	.	87	. 17
112	.	45	.	12	138	.	30	. 10
*113					139	.	84	. 17
*114					*140			
115	.	44	.	12	*141			
116	.	46	.	12	142	.	93	. 17
117	.	47	.	12	143	.	15	. 9
118	.	43	.	12	144	.	32	. 11
119	.	48	.	12	145	.	2	. 7
120	.	18	.	9	146	.	42	. 12
121	.	13	.	9	147	.	28	. 10
122	.	55	.	15	148	.	27	. 10
*123					149	.	40	. 12
*124					*150			
125	.	68	.	15	*151			
126	.	69	.	15	152	.	91	. 17
127	.	70	.	15	153	.	92	. 17

SECOND SECTION.

Drawings now framed and placed in Cabinets.

Nos. 1 to 400.

The stars, as in the first section, indicate drawings recommended for provincial exhibition.

*1					5	.	203	29
*2					*6			
3	.	213	.	29	*7			
*4					*8			

9	205	29		50	142	24	
10	206	29		51	181	26	
11	208	29		52	182	26	
12	207	29		53	183	26	
*13				54	184	26	
14	209	29		55	185	26	
*15				56	186	26	
*16				57	187	26	
17	210	29		58	188	26	
18	211	29		59	189	26	
19	212	29		60	190	26	
*20				61	191	26	
*21				62	192	26	
22	219	29		63	193	26	
23	223	30		64	194	26	
24	217	29		65	195	26	
25	225	30		66	196	26	
*26	451	49		67	197	26	
*27	452	49		68	198	26	
*28	453	49		69	199	27	
*29	454	49		70	200	27	
*30	455	49		*71			
*31	456	49		72	131	23	
*32	457	49		73	133	23	
*33	458	49		*74			
*34	459	49		75	176	25	
*35	460	49		*76			
*36	461	49		77	166	25	
*37	465	49		78	159	24	
*38	462	49		79	160	24	
*39	463	49		80	134	23	
*40	464	49		81	136	24	
41	140	24		82	158	24	
42	139	24		83	148	24	
*43				84			
44	141	24		85	149	24	
45	138	24		86	161	24	
46	146	24		87	162	25	
47	132	23		88	163	25	
48	157	24		89	164	25	
49	147	24		90	165	25	

91	143	24
92	144	24
*93		
94	177	25
95	145	24
96	137	24
97	179	25
98	180	25
99	178	25
100	135	24
101	401	46
102	402	46
103	403	46
104	404	46
105	405	46
106	406	46
107	407	46
108	408	46
109	413	46
110	410	46
111	411	46
112	412	46
113	409	46
114	414	46
115	415	46
116	416	46
117	417	46
118	418	46
119	419	46
120	420	46
121	421	46
122	422	46
123	423	46
124	424	46
125	425	46
126	474	50
127	471	50
128	472	50
129	475	50
130	478	50
131	481	51
132	482	51
133	483	51
134	476	50
135	477	50
136	484	51
137	483	51
138	487	51
139	486	51
140	497	51
141	492	51
142	495	51
143	494	51
144	493	51
145	496	51
146	488	51
147	489	51
148	490	51
149	498	51
150	499	51
151	466	50
152	480	50
153	469	50
154	470	50
155	479	50
156	491	51
157	467	50
158	468	50
159	473	50
160	500	51
161	336	41
162	337	41
163	338	41
164	339	41
165	340	41
166	341	41
167	342	41
168	343	41
169	350	42
170	349	42
171	344	41
172	346	42

173	345	42		214	238	32	
174	347	42		215	234	32	
175	348	42		216	241	32	
176	426	47		217	236	32	
177	427	47		218	242	32	
178	428	47		219	243	32	
179	429	47		220	249	32	
180	430	47		221	239	32	
181	431	47		222	245	32	
182	432	47		223	237	32	
183	433	47		224	244	32	
184	434	48		225	247	32	
185	435	48		226	301	39	
186	436	48		227	303	39	
187	437	48		228	308	39	
188	438	48		229	309	39	
189	439	48		230	250	32	
190	440	48		231	302	39	
191	441	48		232	304	39	
192	442	48		233	305	39	
193	443	48		234	306	39	
194	444	48		235	307	39	
195	445	48		236	310	39	
196	446	48		237	311	39	
197	447	48		238	312	39	
198	448	48		239	313	39	
199	449	48		240	314	39	
200	450	48		241	315	39	
201	246	32		242	317	39	
202	240	32		243	316	39	
203	231	31		244	319	40	
204	232	31		245	318	39	
205	228	31		246	320	40	
206	248	32		247	321	40	
207	233	31		248	322	40	
208	235	32		249	323	40	
209	Reserved.			250	324	40	
210	226	31		251	391	45	
211	230	31		252	282	35	
212	229	31		253	270	35	
213	227	31		254			

255	257	34
256	268	34
257	263	34
258	269	34
259	265	34
260	279	35
261	394	45
262	255	34
263	254	34
264	258	34
265	277	35
266	260	34
267	264	34
268	259	34
269	267	34
270	395	45
271	276	35
272	272	35
273	266	34
274	278	35
275	275	35
*276		
*277		
278		
*279	153	24
280	155	24
*281		
*282	151	24
*283	152	24
*284	150	24
285	174	25
286	175	25
287	172	25
288	173	25
289	171	25
290	168	25
*291	366	44
*292	367	44
*293	368	44
*294		
*295		
*296	396	45
*297	397	45
*298	398	45
*299	399	45
*300	400	45
301	294	36
302	281	35
303	283	35
304	296	36
305	293	36
306	108	20
307	105	20
308	115	20
309	103	20
310	104	20
311	101	20
312	113	20
313	102	20
314	114	20
*315		
*316		
*317		
*318		
319	125	22
320	122	22
321	123	22
322	127	22
323	124	22
324	121	22
325	126	22
326	253	34
327	280	35
328	274	35
329	286	36
330	287	36
331	273	35
332	261	34
333	292	36
334	297	37
335	298	37
336	299	37

337	300	37		*369	377	44	
338	288	36		*370	378	44	
339	285	35		*371	379	44	
340	284	35		*372	380	44	
*341				373	119	21	
*342				374	120	21	
*343				375	117	21	
*344				*376	352	43	
*345				*377	355	43	
346	109	20		*378	351	43	
347	110	20		*379	353	43	
348	111	20		*380	354	43	
349	112	20		*381	381	44	
*350				*382	382	44	
*351	356	43		*383	383	44	
*352	358	43		*384	384	44	
*353	360	43		*385	385	44	
*354	359	43		*386	386	45	
*355	357	43		*387	387	45	
*356	361	43		*388	388	45	
*357	364	43		*389	389	45	
*358	362	43		*390	390	45	
*359	363	43		391	329	40	
*360	365	43		*392			
*361	369	44		393	331	40	
*362	370	44		394	330	40	
*363	371	44		395	333	40	
*364	372	44		396	327	40	
*365	373	44		397	325	40	
*366	374	44		398	328	40	
*367	375	44		399	326	40	
*368	376	44		400	332	40	

NOTICE.

Mr. Ruskin's Works are published by MR. GEORGE ALLEN, of Sunnyside, Orpington, Kent, who will send priced lists on application.

4129 T85rc
Catalogue of the drawings and static
Fine Arts Library BAT9461
3 2044 034 535 609

This book should be returned to the Library on or before the last date stamped below.

A fine is incurred by retaining it beyond the specified time.

Please return promptly.

DUE MAY 27 '67 FA